

SACRED DANCE GUILD JOURNAL

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Ka Mohala Pohuehue

(THE UNFOLDING/BLOSSOMING MORNING GLORY)

August 9-16, 1995

Lisa Tuttle and Cynthia Scott, Co-Chairs

Aloha Kakou! Festival '95, Ka Mohala Pohuehue, is shaping up to be an extraordinary event! The grounds which will host this years' annual Festival, Kalani Honua (Harmony of Heaven and Earth), are beautiful and filled with mana — divine spirit. Likewise, our staff and curriculum are exceptional. Participants will experience an unfolding or blossoming of their understanding of sacred movement as it is expressed by a multitude of cultures and people. Like the Pohuehue (beach Morning Glory) whose vines intertwine and cover the beach, we will discover how all our visions of the Divine weave together into a beautiful whole. As the mist of the moana (ocean) gently caresses and covers the Pohuehue, so too will God's aloha surround and nurture us.

Carlson Travel Network is set up to help you with your travel plans to get to the islands. You may contact them by calling 1-800-472-3204. Let them know you are participating in the Sacred Dance Guild Festival '95. The nearest airport to the center is in Hilo (about a 50 minute drive) and we will provide bus transportation to Kalani Honua, or you may rent a car.

Our Festival will begin with dinner and a Bon dance on Thursday, August 10, and you may check in any time that day. (Board members and Festival presenters will arrive August 9 and have activities/ board meetings all day on Thursday the 10th. Cost for the extra night and meals is \$75.) We will have breakfast and our closing worship the morning of Wednesday August 16. Carlson Travel can help you with any other hotel, flight or car arrangements. Those interested in bed and breakfast accommodations should write to the Big Island Bed and Breakfast Association at P.O. Box 726, Volcano, Hawaii, 96785

and request information on B & B's in Hilo, Volcano or Kalapana.

The SDG member tuition for Ka Mohala Pohuehue is as follows:

Payment in full received by July 1\$250

Payment in full on August 10\$300

Room and Board for 6 nights and 7 days in Hawaii, all meals (dinner August 10 through breakfast August 16) including the luau banquet is as follows:

Room and Board (2-3 persons per room, shared bath)\$415

Camping (bring your own tent, etc) or Futon in studio (no linen)\$330

All payments should be made payable to SDG Festival '95 and mailed to Festival '95, c/o Lisa Tuttle, 1629 Wilder Ave. #604, Honolulu, Hawaii 96822.

Please note that there are a limited number of beds. Request for space will be handled on a first-come-first-served basis — so get your reservation in early!! The futons will only be made available after all the beds are filled. People staying on futons will need to bring their own linen or sleeping bags, will sleep in studio space, and will need to move their belongings out of the studio each morning. Campers need to bring their own tent, sleeping bags, etc., however hot showers, restroom facilities, and food are included.

Kalani Honua will also be hosting a Men Dancing retreat July 30 through August 6 and an Intercultural Dance Festival August 18 through 29. If you wish a longer stay at Kalani Honua, you may contact them direct at 1-800-800-6886 or write RR 2, Box 4500, Pahoa, Hawaii 96778.

For more information, please contact



Carla DeSola will be a major presenter at Festival '95.

the Festival Committee. We look forward to your visit to our home in the islands this summer. Aloha!

(When calling the islands, please keep in mind that we are on Hawaiian Time which is 2 hours earlier than the West Coast and 5 hours earlier than the East Coast. That means that when it's 7 a.m. in Hawaii it's 9 a.m. in California and noon in New York.)

MAJOR PRESENTERS

Carla DeSola, MA, teacher of liturgical and sacred dance on the faculty of the Pacific School of Religion and the Dominican School of Philosophy and Theology.

Dancing Creation Spirituality: Framed within the context of "Creation Centered Spirituality," we will explore through dance aspects of the "via positiva," "via negativa," "via creativa" and "via transformativa." Our work will include healing images of earth, air, water and fire, as well as dancing with scripture, women's spirituality, and meditative dance-prayer. A communal dance study will be developed over the sessions. All levels are invited.

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Festival '95 *continued from page 1*

Sara Shelton Mann, director and choreographer of *Contraband*, a San Francisco based dance company.

Using modern technique and Contact Improve: Sara will help dancers create experimental dance theater through an in-depth, inter-disciplinary process focused on timely questions. Work starts with the body—breath, movement and inner dialogue. This rich language includes many disciplines which will be developed in a daily creative process. Sara's goal is to inspire people in their own artistic skills and interest. She will help them develop and become aware of tools and language with which to collaborate or make work. Sara believes that promoting a healthy and active body, disciplined in mind and spirit, will lead dancers towards a personal ethics of harmony in the world.

Onye Onyemaechi, MBA, founder and director of the *Igbote Center and Igbote Ethnic Ensemble*, a performing artist, percussionist, storyteller and educator. (The word "Igbote" means "together we celebrate life.")

Village Celebration: Dancing, drumming and chanting have been used cross-culturally to build a sense of community and for achieving states of emotional and physical health. They assist the journey into expansive realms of soul transcendence in ceremonies, and they facilitate communications between the physical and spiritual world. Participants will explore the spiritual and therapeutic powers of dance, drum music and rituals. In Africa, traditions and customs naturally integrate healing and spirituality as a way of life, demonstrating our coexistence with nature and the Divine.

Lori Ohtani, director and choreographer for *Tangentz*, a Honolulu based Butoh dance company.

Butoh Dance Technique: Lori will lead students through warm-ups to increase physical strength and flexibility. A meditation will also be incorporated in to the class structure to improve the connection between mind and body. Through daily practice, students will strive to reach a higher state of consciousness that will allow them to accept "the self." Through this process, participants will release blockages that may inhibit their energy and thereby allow their movement to flow more freely. Lori will guide students through a series of exercises that will enable them to develop their own unique dance voice.

Kumu Hula. A master hula instructor will lead participants in a week long study of Kahiko, or ancient hula. Unlike the Hula of hotel showrooms, the ancient dance remains an expression of Hawaii before Western influence. Participants will gain an understanding of Hawaiian culture and religion while learning traditional movements and chants. Enjoying wide popularity, and drawing audiences in the thousands, traditional Hula has captured the hearts and spirits of the people of Hawaii. It is a dance filled with mana or divine spirit.

Moving in the Spirit — Youth Sacred Dance Camp: Moving in the Spirit is an Atlanta based organization which seeks "to develop life skills through the discipline of dance."

Youth Sacred Dance: The youth workshop, led by Moving in the Spirit, will be fun filled days of exploring dance techniques from various cultures. To be offered will be workshops in creative movement, movement as prayer, basic modern technique, Morris technique, African and Chinese dances. Afternoon activities will include instrument making, mask making, and mural painting. Culminating the week of activities will be an informal presentation integrating the dance and art activities with the theme of "appreciating our differences and knowing our culture."

ELECTIVES

Wake up each morning to gentle modern stretch class or yoga. Afternoon electives will include hula to Christian hymns, Japanese and Chinese dance, breath and voice workshops, Sacred Circle dances, modern technique, t'ai chi, BLISSwork™, and more. You will also have time for touring the islands (we are scheduling a tour and will let you know about any additional costs), to learn various local crafts and arts, and swim or rest. There will be a time for sharing our dances each afternoon and evening concerts and morning worship services.

A listing of several of the elective presenters:

Starfire, EdD

Starfire will lead two workshops. "Scared to Sacred" will explore the use of movement as medicine to heal one's state of being. The kinesthetic sense can be expanded or contracted by our attitudes, expectations, and the vast variety of emotions. "Sacred Circle Dances" will be an experience in personal energy blending

into group synergy. The simple songs, walks, and movements will be in the style of the Dances of Universal Peace. A variety of traditions and cultures will be used.

Denise Dovell

Denise will lead a classical Chinese dance class entitled "Bringing the East into Worship." Participants will be introduced to the finger positions, use of the head and fundamental positions and gestures as well as basic locomotor movements. You will enjoy the excitement of using colorful scarves and ribbons. Some time will be spent doing Chinese movements to one of Jesus' teachings as well as ribbon dancing to the Carol of the Bells. Join her and experience the color and celebration of the East.

Judith Reichsman Preble

Judith will lead a workshop entitled "Mayim, Gratitude for Water." In Israel, as in Hawaii, the gift of water is not taken for granted, but is prayed for and celebrated. One of the most beautiful steps of Israeli dance, the Yemenite step, actually feels like a gentle wave rocking back and forth. Participants will learn the folk dance "Mayim," as well as a number of other Israeli dances that celebrate weddings, sacredness, life, and joy.

Kathleen Villalobos

Kathleen's workshop, "The Documentary: Called to Dance" will explore the development of the project—a dynamic, historical, and contemporary perspective of religious dance in America. Called to Dance will span various American cultures and their histories, studying the common, undying language of religious dance.

Tokiko Hiyama

Tokiko will lead a workshop entitled "Yume No Mai: A Dance of Dreams — A Dance beyond Zen." Based on the concept of Zen meditation, Yume No Mai will use traditional Japanese dance and meditation. Dancers will be encouraged to discover their internal emotion using Eastern Meditation and from that create their own dance movement with Eastern sounds and instruments.

Jean Erdman

Jean, a unique figure in Modern Dance, distinguished herself as soloist with the Martha Graham Dance Company. Ms. Erdman will share selections from the 3-part video series entitled "Dance and Myth: The World of Jean Erdman" in two lecture demonstration workshops. Jean Erdman will be our guest of honor and copies of the video series will be available for purchase.

President's Message

I can tell spring is in the air because the woodpecker is pecking loudly, very loudly upon our metal chimney. It reverberates throughout the house when it taps upon it. Now is the time for rebirth and renewal, a juicy greening of the earth. It is the time Christians celebrate Lent and Easter. I hope all of you greet the new dawn on Easter morn with dancing, singing and spiritual hope. The Rocky Mountain chapter will celebrate "Christ is Risen" again at Red Rocks on Easter morning. It is thrilling to be a part of this ecumenical service as the sun rises upon three wooden crosses affixed to the brilliant red stone of this ancient holy Indian site.

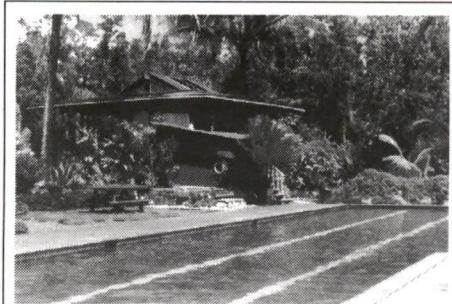
I want to remind all of you, if you have not already registered for HAWAII FESTIVAL '95 KA MOHALA POHUEHUE, to please do so. Lisa and her committee have been working very hard putting this together for us. I can assure you that Festival '95 will be spiritually renewing and refreshing, so please come. There is still scholarship money available, if you need assistance. Contact Denise Dovell. I am excited about going and can hardly wait for the fresh sea breezes, the sun and sand, but most of all the dance and the fellowship with you.

Barbara Tener's campaign for building up the Memorial Endowment has been successful, thanks to all of you who responded. She will tell you all about it in this Journal. I wish to thank her and all the

board for their hard work and devotion in keeping sacred dance alive and growing all around the world. We are a global community, and I anticipate with joy the time we will celebrate our Festival in Europe, Canada, South America or Africa. Sacred dance is especially important in our world and we are fortunate in having Forrest Coggan attend the World Dance Alliance Conference in Mexico. I'm sure he will give us a full report when he returns.

As we approach the 21st Century, "Think Tank Vision 2000" is working on some of our goals as the Sacred Dance Guild. The Task Force that Jeannine Bunyan led and the information they compiled will be incorporated into "Think Tank." There is a lot of work to be done and I thank all of you for contributing your ideas, time, energy, money and spirituality in nurturing the Guild. Our next meeting is Saturday May 13th 10:30 a.m. at my house in Denver. These are open meetings and anyone who wishes to attend is welcome. In the meantime I leave you with UNFOLDING / BLOSSOMING MORNING GLORY, and look forward to discovering how all our visions of the Divine weave together into a beautiful whole. God's ALOHA to you.

Reminder: Executive Board Meeting in Hawaii, Thursday, August 10th 9-4 p.m. Annual Meeting and Dinner Saturday August 12th.



Pool Spa, Kalani, Hawaii

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Journal Contributors: Toni' Intravaia, Editor,

Joann Flanigan, Editorial Staff; Marcee

Kueckelhan, Cynthia C. Scott

Typesetting/Design: Stoub Graphics

Deadlines for the Journal: August 15,

November 15, and March 15.

Deadlines for the Events Calendar: The same as for the *Journal*

Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: *Sacred Dance Guild Journal*, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

Editorial

"Turn away from sin and be faithful to the Gospel" so began the Ash Wednesday service in many Christian churches throughout the World. Today, as I sit here at the wonder of man, the computer, I realize we now begin another season, that of Lent. This morning I hung footprints around "Lent - Journey to Easter." Footprints - yes, as a dancer the feet are part of our total expression in sacred worship. Readers know how important those feet are as they travel in sacred dance, and let me know what they are doing and where they are going.

Grace Parker, 12 Hampton Rd., Port Washington, NY 11050 writes that in 1987 at the SDG Festival at Sarah Lawrence College the following was found: a book "San Francisco Ballet-The First Fifty Years" by Cobbett Steinberg, a gray and white San Francisco sweatshirt, a reversible cloth hat, a cassette tape "Let the People Sing Amen" & "Exodus

Music," and a blue stretchable sweat band. If any of these are yours, do write Grace by June 15th.

Forrest Coggan sends us the address for the new Ruth St. Denis Archives: Sara S. Hodson, Curator of Library Manuscripts, Dept of Manuscripts, The Huntington Library, 1151 Oxford Road, San Marino, CA 91108.

Congratulations to Margaret Taylor Doane who will be leading a workshop and dancing at Oberlin College, Oberlin, Ohio for her 65th Class Reunion! *The Oberlin Alumni Magazine*, Summer, 1994 carried an article "High Priestess Is Oberlin's Own Margaret Palmer Taylor Doane" by Nancy Roth, SDG member. It is an excellent article about SDG's Margaret!

The theme of the Fall Issue of the *Journal* will be "The Refolding and Reblossoming After Hawaii" and we look forward to sharing Festival 95 and other summer activities across the SDG area.

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. The deadlines are August 15, November 15, and March 15.

Renew your membership now, or if you know a former members, have them renew. Check our Recommended Reading column for inspirational, educational or historical material.

A Blessed Easter to All!

**Executive Board**

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Gibby, Barbara Tener

The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458. Headquarters Address: Ann Blessin, 762 Olive Street, Denver, CO 80220. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

Corporate subscriptions to the JOURNAL are available for \$15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership \$28 per year, \$50 for two years; Canada \$31 per year, \$56 for two years; Overseas \$31 per year \$56 for two years; Life Membership \$800. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1991), available separately for \$10 plus \$2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 762 Olive Street, Denver, CO 80220.

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

In Memory of Allan Tung

Dear S.D.G. Friends,

A memorial service was held at the Cathedral of St. John the Divine, N.Y.C., on January 28th, 1995, for Allan Tung. His artistry and depth of spirit brought new levels of beauty and compassion to the field of liturgical dance.

Allan was director of "Omega Peacearts," which he founded after succeeding me as director of "Omega Dance Co.," now directed by Sandra Rivera. Together we collaborated in choreographing the St. Francis Day "Earth Mass," as well as many other pieces including "And the Word Became Dance," a concert of prayer, dance and music which toured in the US and Canada under the guidance of R. Thomas A. Kane, CSP. His "Vidi Aquam" (which took ultimate advantage of his "death and destruction" dances), was a resounding success in Avignon, France, and his "Stabat Femina" was the Maundy Thursday meditation at the Cathedral in 1992 and 1993.

Lucille Knopf, Administrative Director of Omega, writes: "Allan's career embraced dance, theatre, film and TV. At a very young age he was assistant director with Stuart Hodes Balletteam. He won a scholarship with Mudra, Maurice Bejart's school in Brussels in 1970. During his time with Mudra he originated many roles and rose to the position of Artistic Director. Later, in collaboration with Chiang Ching, he formed a new company which was the first group of modern dancers to be invited to perform and teach in China. In 1982 *Attitude* named Allan choreographer of the month. Allan's many stage roles included "Rashomon," "Pacific Overtures," "Shogun," "MacBeth," and the starring role in the Westport County Playhouse production of "M. Butterfly."

We have just celebrated his life by a memorial service of which he would have approved, for indeed, he helped design it! The service was held at the crossing in the great Cathedral. A special side altar was set up, upon which Fr. Kane and Danny Blackmon, his partner, arranged Allan's icons, Buddha's, sacred objects, incense, bells, etc., as well as a large picture of him. (Looking at him was almost undoing, his presence highlighting his absence in a heart-breaking way.)

We spent weeks working on the service, following his requests and shaping it to reflect his wonderful sense of drama, humor and depth of soul. He was a practicing Buddhist, as well as Christian, and Buddhists prayers and incense were offered, as well as communion, with Dean Morton and Fr. Thomas presiding. Friends and performers from the varied paths Allan walked contributed their talents and memories, as well

as his mother, who offered a beautiful account of his life, showing the pride his family felt for his gifts.

His parents made it possible for me to bring Omega West Dance Co. back East, to perform "A Time to Mourn", dedicated to Allan, and jointly dance with Omega Liturgical Dance Co. an *Invocation*. Omega "East", under the direction of Stephen Coleman, reconstructed the last movement of Allan's *Gloria*, the *Cum Sancto Spiritu*, music by Vivaldi. Dancers from Omega West included Debra Floyd, Kevin Fong, Sabine Henrie, Joann Koch, Nona McCaleb and David McCauley, who had been with Omega in N.Y. Dancers on the East coast included Kanako Okuda, Dac Campbell, Don Philpot, Miriam Bacot, Julianna Carella and Bertica Spencer. Sandra Rivera danced *Recuerdos de la Alhambra*. As her feet pounded forth the sorrow and grief we were feeling, each click of her castanets helped us listen to the Spirit.

David Smith, tenor and longtime friend, organized the music, which included two of Allan's arrangements which you may remember from the SDG Festival at Sarah Lawrence: *Stay and Share Friends*, and *Go Forth with God in Peace*. Marie dela Palme remembered his love for "The Lord hears the Cry of the Poor," which was used as a prayer refrain with gesture. "Danny Boy" was sung with specially written words by Allan. As the dancers led everyone into a spiral, a "Gift of Silk" from Allan was distributed. With Arthur Eaton and others ringing bells of all sorts, a procession was formed to the Columbarium for the repose of his ashes. Tamir, an actress, wrote and expressed the closing prayer:

"Your tongue is silent now,/you who could speak so many/and sing in any key/the language of he heart.

"You gathered the pain of the world/into your blood./The pain of fallen angels,/of crucifixion and extinction/of races and monuments of culture;/and of the earth/the crying elephants/and clubbed baby seals.

"With a wave of your hand/and the howl of a wolf/echoing and re-echoing all around/you sent great banners,/like waves of light,/flying colorful rays/on silken wings/floating up this great dome/up and up to the one above/in ever widening circles/of swirling streamers/on a departing ship/in a final farewell.

"Sailing right up there.../into the heavenly lap of LOVE./

"Peace be with you, Allan,/Peace,/be with us." TAMIR, January, 1995.

With love and thanksgiving
for his friendship, Carla.

BLISSwork

(Body Lengthening, Integration, Strengthening and Sculpturing)

To Be Offered at Festival '95 in Hawaii

by Cynthia C. Scott, Co-Director, Festival '95

Physically accessing and expressing the Divine spirit within is my lifepath. To that end I have worked with dance, Rolfing®, the Alexander Technique® and other methods. Each has given me one more tool for my journey. A year ago I tore some cartilage in my right knee cap and was forced to stop dancing for a while. I had heard about an exercise program called BLISSwork and thought it might work to rehabilitate my knee. It was that and more.

The originator and founder of BLISSwork goes by the name Juawayne. It is an American Indian name which means "Innocent." It was her mother's middle name and by adopting it as her own, Juawayne honors her mother and her own American Indian heritage.

The purpose of BLISSwork allows one to access and activate the deeper, interior muscles. These muscles are often undeveloped, shortened and/or constricted. These muscles are fundamental in holding the body up. When they are flaccid, exterior muscles take over the necessary functions of movement. The price is a body that moves, but not well; one that stands, but not straight.

BLISSwork is a series of exercises, constantly changing to adapt to people's progress, which Lengthen, Integrate, Strengthen and Sculpt these deep, interior muscles. With this work, the musculature can work together as one unit. In an untrained body, muscle groups compensate for weak areas or actually work against each other in a misguided effort to just get the job done. Throughout the process of development with BLISSwork, the body adjusts and aligns into a more balanced and correct proportional form. Legs

and torso lengthen, spines straighten, facial lines disappear and rear ends develop and lift into place. Many people find this sculpturing aspect of the work aesthetically pleasing.

As the muscles develop and strengthen, joints benefit in three ways. First, the joints are better supported and there is less chance of injury during stress activities like dance. Second, the joints realign to their proper places, offering straighter arms and legs and longer extension. Third, you will achieve a great range of motion and alleviate discomfort due to joint problems. Long-term enthusiasts (six months to two years) of BLISSwork often gain several inches in height as the body lengthens. I myself "grew" 3/4 of an inch in the last year to my happy 5'6-1/2 inches!

At the core of the physical work is the spiritual nature of the body. Emotional releases are common in a BLISSwork class. In this safe environment, practitioners access the essential spiritual energy that courses through all living things and makes us what we are. As in other kinds of body-centered therapies, practitioners of BLISSwork can use this work to release long-held memories, emotions or simply to fly with the energy stored in their bodies. This is the "bliss" in BLISSwork.

BLISSwork, taught by its founder, will be available at Festival '95 in Hawaii as one of the technique classes. Technique classes are offered to help you train your instrument for a deeper resonance with and expression of your spiritual nature. With that in mind, we are delighted to offer you this unique experience in physical training that incorporates physical, emotional and spiritual development through the body.

SACRED DANCE GUILD SCHOLARSHIPS

We are Hawaii bound for Festival, and we have scholarships available to help members get there. Although our funds are limited, we can help a few members get to Festival '95. Please send an application, noted below, indicating need to: Denise Dovell, 1810 East Velvet, Tempe, AZ 85284.

Deadline for receiving requests is May 15, 1995. All applications must be postmarked by May 15, 1995. Those receiving scholarships will be notified by June 1, 1995 of funds available. Aloha!

Sacred Dance Guild Scholarship Application

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival 95.

It is most important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local or regional level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance.

Recipients of scholarship aid will be expected to assist with various tasks at some time during the Festival.

Please complete the form below and mail by May 15, 1995 to:

Denise Dovell, 1810 E. Velvet Drive,
Tempe, AZ 85284.

Name _____

Phone _____

Address _____

City _____

State _____ Zip _____

1. Describe your current activities in sacred dance.
2. List briefly any training you have had pertinent to your work in dance and worship.
3. How do you think you will benefit from attending this National Festival?
4. How would you plan to share your experiences at the Festival in your local or regional area?
5. Will you be able to attend the Festival whether or not you receive a tuition scholarship?
6. Please ask one person who is familiar with your work in sacred dance to write a letter of recommendation. This letter should reach Denise Dovell by May 15, 1995.

(Note: Please feel free to duplicate this application. Use a separate sheet to answer questions.)



Moving in the Spirit Performance Co will be a major presenter at Festival '95. Company members include from left: Leah Mann, Dana Marschalk, Susan Keller (top of ladder), Amy Zeger, Shanti, and Laura Green.

Louie Favorite

Halau Hale O Hula

by Marcee Kueckelhan

I believe that Hawaii is one of the most beautiful and ethnically involved societies in the world. It offers so much: a powerful and thriving culture, warm hospitality, strong ethnic influence, and close family and community relations. In the summer of 1990, I visited the islands of Hawaii with my hula halau (hula school), Halau Hale O Hula. We had many different experiences and were given an array of occasions to remember.

The beautiful night sky and active flowing lava compete for attention on Hawaiian nights. The sky is so clear that there seem to be more stars than sky. The Mauna Kea Crater, on the Big Island, provides the clearest view of the sky. The crater is located in The Hawaii Volcanoes National Park. This park was an active volcanic area in Hawaii in the summer of 1990. All around were reminders of what these islands really are - volcanoes. Pele, the goddess of fire, was demonstrating her awesome power by literally consuming the land and everything on it with lava, whether it be cars, houses or even the roads. We drove by cars and skeletons of houses only days after they were enveloped by the lava. Roads were cut off by lava that was just six weeks old... still shiny and iridescent. It's amazing to see how such a slow, powerful force can control the life around it so easily.

This volcanic area of the island is surrounded by black sand beaches, made of crushed lava. We watched portions of these beaches disappear as the lava from the active crater flowed down the hillside swallowing the beach while creating over 350 acres of new land as it poured into the ocean. As this occurred, the two clashing elements of fire and water created huge clouds of steam. Even with all the destruction that Pele has caused, many Hawaiians living by the volcanoes have been raised to understand that the land belongs to Pele, and that some day she will come back to reclaim it. Residents will just have to move on once Pele decides that she wants to reclaim the land.

During our stay at the Mauna Kea Crater, a little old story-telling Hawaiian woman kept us entranced with her stories of the islands. She sat in a chair on the porch of the old building where our halau was staying, and we all sat encircled in front of her. Everyone, from tiny four year olds to seventy year-old grandparents, hung on her every word as she told us the old Hawaiian mythology of the gods. She told us how the Islands were created and

of the importance of each god. Each god has certain powers over one aspect of the islands. Her stories were perfectly complemented by her grace and wisdom.

My halau was given two opportunities of a lifetime while we were in Hawaii. One was to dance a show at the Bishop Museum in Honolulu. The more memorable of the two, was to learn dances from one of the top teachers in the world. Hula Halau Kou Lima Nani'E, led by George Naope, invited our halau to dance with them. His halau is located on the Kona side of the Big Island of Hawaii. Our session took place outside at a park located right next to the ocean shore. We were taught some beautiful and unique dances. It was hard work, but definitely worth it... an experience that I will never forget.

Uncle George, as he was called, is a Hawaiian man who looked to me to be 4'11" and about sixty-five years old. I always saw him in a woven Hawaiian hat that made his head seem almost too big for his tiny, feeble-like body. His hat cast a shadow over the rectangular-shaped shaded glasses that he wore. I never saw him wearing anything but shorts and a colorful, patterned shirt with long sleeves that he rolled up to his monkey-like elbows. When he walked, he shuffled around on his perpetually bare feet, and was almost always spotted with a cigarette in one hand. It is very difficult for me to imagine this tiny person dancing, for I never once saw the man dance. Although he was a very quiet man, when he did speak to his students the discipline in his voice was easily sensed as he critiqued their dancing.

Uncle George sang songs and chanted for the dancers. When not singing or chanting, he would observe attentively as his students danced. He was like a tangible god, and Hula Halau Kou Lima Nani'E was his world that he watched over very heedfully and proudly. As he watched, a long time student of his, Ewalani, taught the students. Aunti Ewalani devoted much of her life to Polynesian Dance to become a teacher for Uncle George and his Halau. It takes an incredible amount of devotion to become a teacher for such an enormously talented Halau because you must meet the high standards that it demands.

Through this experience, our halau formed a permanent bond with Hula Halau Kou Lima Nani'E. We were given the honor having them come to dance at our 1991 Hoike (hula show) that took place on Bainbridge Island (this island where I live, just off the coast of Seattle,

Washington). They are terrific dancers and performers... a very talented group of people who have devoted their lives to the dance.

While we visited Honolulu, our halau was also given the great honor to perform at the Bishop Museum. We performed traditional ancient Polynesian dances in skirts and tops made of fabric bunched up on elastic that were wrapped around our waists and chests; modern slow dances with beautiful long dresses; and some casual fun hula. When we danced the ancient hula my teacher chanted using an epu (a rhythm instrument made of a gourd). The epu sounds much like a drum except it is hit on the floor as well as with the hands. For the modern and casual hula, our singers sang for us using ukuleles (small, four-stringed guitar) and guitars. This show was especially important to my teacher, Charlene, who felt that the opportunity to dance at the Bishop Museum was a great achievement that comes only once in a lifetime. Since it was her birthday, it probably was the best gift that she could have been given because it summed up all her hard work with us over years of teaching.

My experience in Hawaii is probably quite unlike anyone else's. Even though that was my third trip to the islands, it was a very different experience from previous visits. I was given the chance to see Hawaii from the inside out. The idea of being a tourist never occurred to me on this trip. I felt as if the people made us part of their culture. They made me feel very comfortable and welcome. The Hawaiian islands are now more a part of who I am than ever, and I am very happy to say that.

300 REASONS TO REGISTER NOW!

\$300 Prize Drawing for
Festival '95 Registrants

All registrations received by July 1, 1995 will be eligible for the drawing on July 3, 1995 in Hawaii. The winner will be chosen at random and will receive a bank draft for \$300.

Register today!

RECOMMENDED READING

1. **Christianity and the Arts**, P.O. Box 118088, Chicago, Illinois 60611, subscription price: \$15 per year (4 issues) \$28 for two years (8 issues).

Christianity and the Arts is a quarterly magazine devoted to Christian expression. With each issue you will journey with the artists, musicians, actors, writers, dancers and cinematographers who celebrate God through their art.

2. **In Step, International Christian Dance Fellowship**, 11 Amaroo Cres. Mosman, NSW 2088, Australia. Cost: \$10 plus \$5 postage and handling.

Features 18 internationally presented papers on all aspects of dance/movement ministry, 40 plus glossy photos to inspire the reader and 4 pages of "world news" regarding dance/movement ministry.

3. **Embodyed Prayer: Harmonizing Body and Soul** by Celeste Schroeder has been recently published by Ligouri, Missouri: Triumph Books, 1995. For further information write Celeste, 6 Maude Ct., Port Moody, B.C. V3H 4E7 Canada.

4. **Sharing Company**, 6226 Bernhard Ave., Richmond, California 94805 is offering a free bonus selection with book/video/booklet orders of \$20 or more from the 1995 checklist of authors Adams, Bellamak, Blessin, Chew, Davies, DeSola, Fisher, Hoeckmann, Huff, Freeman, Tucker, Kane, Irwin, Jones, Kirk, Manor, MacLeod, Neilan, Packard, Phillipou, Reed, Palmer, Rock, Sautter, Seaton, Skidmore, Smagatz-Rawlinson, Sonen, Terry, Taylor, Taussig, Trolin, Verbel, VerEecke, Winton-Henry, Yates, Weyman. The free bonus selection contains many of the same authors.

This is a great opportunity. All SDG members received the list. Do take advantage and let all your friends know of this. May 30 is deadline!

5. One of the books listed by Sharing Company is **Volume I And We have Danced by Carolyn Reed** at \$5.95 plus \$3.00.

To make your SDG history complete also order **And We Have Danced, Volume II** by Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901, \$15 plus \$3.00 postage and handling.

6. **Image, A Journal of the Arts & Religion**, 3100 McCormick Avenue, Wichita, Kansas 67213, \$18.00 per year, four issues. Each issue 130 pages illustrated with the best interviews, artist profiles, fiction, poetry, and essays.

7. **Children Dancing Their Spiritual Challenges in Today's Conflicts** - Dances for Religious Growth in Supportive Groups by Margaret Taylor Doane, The Sharing Company, available June, 1995.

Titles of chapters include: The Challenge, Our God Has Made This World, Good Sam, We are One in the Spirit, Jesus Walked This Lonesome Valley, God Loves All in the East and West, Instant Sculptures to Amens, All Creatures of our God and Light, I Want Jesus to Walk with Me, Humor, Go Down, Moses, The Lord's Prayer.

MEMBERS... Cast your ballots — by Mail!

Take a minute to remove the attached ballot and return envelope. It's easy and necessary for you to vote.

With this issue of the *Journal*, Guild members receive their call to vote for officers, the results of which are tallied at the annual meeting. In addition to the slate of leaders to be decided, there is a proposed amendment to our Bylaws to be considered. Those who have put Hawaii on their 1995 travel lists will be at the annual meeting (right after the Festival luau on August 12th) to cast their votes in person, if they haven't already mailed them. For those who will not be attending Festival 95, it is very important to vote and return the ballot promptly as instructed.

Members might have noticed some inconsistencies between the Bylaws as printed in the Winter 1995 *Journal* and "current practice." This is because our Bylaws include a five-year review process in which proposed changes may be accepted by the Executive Board as "interim policy," effective until voted by the membership as official amendments.

The five-year review provides for a trial period during which successive administrations evaluate the practicality of the changes, and for processing numerous amendments all at one time. 1995 is the year to take this action.

The parliamentarian will respond to questions and relay concerns to the Board. Final discussions will be held at the annual meeting on August 12th. Input is welcomed from all members.

Mary Jane Wolbers, Parliamentarian

LETTERS TO THE EDITOR

From Doug Adams:

I NEED YOUR HELP! To help support Carla DeSola's teaching of Sacred Dance, the matching challenge grant has been extended through May 30, 1995. (All donations given by May 30 will be doubled by the challenge grant). The income goes to support Carla's teaching of sacred dance courses. Please give as generously as possible. Make checks out to "The Center for the Arts, Religion and Education" and mail them to The Center for the Arts, Religion and Education, 2400 Ridge Road, Berkeley, California 94709. All donations are tax deductible. Carla teaches the majority of the dance courses at all the seminaries in Berkeley as well as summer and January courses.

From Barbara Tener

Reminder! It is not too late to donate to the Sacred Dance Guild Endowment Fund. For those of you who have not yet contributed, please consider doing so now. Any amount will be greatly appreciated. We have gotten a good response to the endowment letter sent out last December, and presently have received \$1230. Please donate soon, so we can begin allocating money from the Endowment Fund to scholarships.

Are We Nurturing Our New Members?

In our busy lives I fear we are neglecting our new members. Some new members are asking what they get for their membership. I think we need to find ways to nurture our new members. Within each chapter and region there needs to be someone responsible for making a personal contact with each new member. Often new members do not know anyone in the Guild. Perhaps they could be personally invited to attend a Guild activity. Many want to be actively involved and would welcome the opportunity to help out with committees. Perhaps they could be given a questionnaire as to how they want to be involved with the chapter/region. At this time our membership is down. I think by making personal contact with new members shortly after they have enrolled, we can keep more members involved with the Guild. I welcome any other ideas you may have as to involvement and welcome.

From Ann Blessin:

Is there anyone out there in SDG land interested in doing pamphlets for the Sacred Dance Guild? Diane Gulian has the information on this project. Please contact her or me, Ann Blessin.

CHAPTER NEWS

New York/Southwest Connecticut Chapter

Holly Reeve Funston is the acting Chapter Representative. The chapter held a sharing workshop and meeting December 4th at the Omega Studio, Cathedral of St. John the Divine in NYC. President Denise Ramp led a dance prayer warmup. Sandra Rivera, of Omega, also shared her talents.

Saeta, a concert of sacred dance with Sandra Rivera and the Omega Dance Company was presented April 9 at the Church of St. Paul the Apostle and on April 13 at the Cathedral of St. John the Divine. A saeta is a chanted prayer of petition.

Lakeshore Chapter

Carla DeSola led a sold-out workshop in Goshen, Indiana, October 21-23 at the Assembly Mennonite Church. "I was lonely and you walked with me." That line will not be found in Matthew 25, but that is how one participant responded to Carla's request to reinterpret Jesus' words...

After participants expanded on Matthew in their own words, Carla asked part of the group to assume the role of the disenfranchised. These were the sheep and the rest were to take the role of goats. The people portraying society's victims huddled in despair, pleading for help. The others, told to react in any way they wanted, mainly walked briskly apart, ignoring them. One woman

stood up, her arms outstretched as if on the Cross, and separated the sheep and the goats. Later, that woman reported that she felt a yearning between the groups to merge. This simple exercise was developed to become a highlight of the Sunday liturgy for the entire Assembly. It became a poignant lesson in social consciousness as well as an example of including dance in the liturgy.

One reason dance is on the periphery of worship is that most of the time when body motions are included in services, they only involve hands and arms. For people to become truly involved in the service, they need to use their whole bodies. (This section was excerpted from an article written by Marci Whitney-Schenk, publisher of Christianity and the Arts.)

Maggie Kast held auditions in December for a major new work that was presented March 2 & 3, as Festival of Organ and Dance at St. Thomas the Apostle Church, Chicago.

Chapter Representative Chuck Yopst led an experiential workshop, "Dance Therapy's Contribution to Choreography" January 29 in Chicago. Chuck is President of the Illinois Chapter of American Dance Therapy Association. This workshop probed the diversity of making sacred dances. On February 4 "Dance—an Expression and Deepening of Spirituality" was the theme of the Dance Therapy Center's workshop led by

Pamela Margules and Gina Demos.

On March 25 and 26, "A Timeless Legacy: Doris Humphrey Symposium," was sponsored by the Northern Illinois University Fine Arts Committee, the Doris Humphrey Society, and the NIU Comprehensive Dance Program. The year 1995 marks the centennial of the birth of Doris Humphrey. The symposium explored the historical context and lasting impact of Doris' life's work.

The Outbounds Performance Company had a retreat on February 17-18 at St. Mary's of the Lake Retreat Center, Mundelein, Illinois.

The Dance and Movement Therapy Center reports from Chicago: On April 9 the group held a workshop "Dreams and Dance" at the Center with Pamela Margules and Gina Demos as leaders.

Potomac Chapter

On November 20 members gathered to start the festive season by breaking bread and dancing. Jeanita Richardson's Everlasting Praise dance ensemble presented "Mary's Gift," December 10 at Westley Grove UCC in Newport News, Virginia. On February 20 Joyce Day led an International Dance Workshop in Washington. It featured dances of Mexico, ancient and contemporary Israel, and Hawaii which could be used in the church hall or in the sanctuary with the congregation.

The George Washington University Depart-

Notes from the Director of Regions and Chapters

Reminder: Regional Directors and Chapter Representatives — Forms for the required annual reports will be in the mail by May 1, 1995 and are to be returned by the end of the month. Failure to do so will result in forfeiture of reimbursement (for Regional Directors) or rebates (for chapters).

CHAPTERS AND REGIONS: Our members have been assigned to regions (usually state based) through which they become part of the network of communication. We try to have a Regional Director (also known as an RD or rep) for each state. RDs receive communications from the Director of Regions and Chapters, which they should pass on to their grass roots members. Sometimes we are not successful in obtaining a regional director. In such cases that region might be combined with an adjacent region/state or could be left without a representative.

All members in a region with an elected Regional Director should hear from his/her representative at least two times a year. If there is no listed representative you may volunteer to serve as representative. A job description and manual of operations are available from the Director of Regions and Chapters.

Chapter formation has been authorized by the Guild. In areas where there is a concentration of members a chapter of the SDG may be formed. To do so, a minimum of 15 members may draw up a charter (following SDG guidelines), petition the Board to approve their charter and formation of a chapter. They must have a minimum of three officers (President, Treasurer, and Representative), hold an annual meeting, as well as three chapter board meetings per year. A chapter is expected to promote sacred dance by offering several events each year for its members (at reduced rates for member participation), to publish a newsletter periodically, and to file an annual report of its activities and finances. In return for meeting these obligations the Guild will send

rebate of \$6.00 per member as of October 1 each year. (For further information refer to the SDG Bylaws or consult the Director of Regions and Chapters.)

Currently we have eight active chapters. Southern California, which covers the zip codes 91000 thru 93900. They have more than three officers, offer workshops, a concert and newsletters each year.

Northern California recently reorganized and is back on active status, has three officers, individual activity, and a newsletter. It is seeking additions to its leadership.

Columbia/Willamette Chapter is currently short of the required number of members and lacking a full complement of leadership. It offers a Christmas Carol dance event, supports local activity and is seeking additional membership support. It hosted the Festival in 1990 in Portland.

Rocky Mountain Chapter covers members in Colorado plus a few unofficial members in Wyoming and Idaho. It has a leadership cadre of eight and offers several workshops yearly, as well as a newsletter. It has hosted two festivals in 1980 and in 1988 in Denver.

Lakeshore Chapter covers members in Wisconsin, Illinois and Indiana. It offers monthly events, a yearly concert and a newsletter. It hosted a national festival in Chicago in 1991.

Ohio Chapter has the minimum officers and is currently concentrating on individual sacred dance activity. In 1989 in Cleveland it hosted a large concert and the national festival.

Constitution Chapter includes members in Pennsylvania, Delaware and Southern New Jersey (part of Hunterdon, Mercer and Burlington Counties). It provides a newsletter and two or three events a year.

New York/Southwest Connecticut Chapter includes all of New York State plus SW Connecticut. After a brief period of inactivity, it is

again offering workshops in the metropolitan area. It is seeking a new slate of officers.

Potomac Chapter has a full board, provides a newsletter and several events each year. It covers members in the District of Columbia, Maryland, Virginia and eastern part of West Virginia. The chapter hosted the Festival in 1992 in Alexandria.

Chapters elect their own officers, including chapter representative. Some chapters have more than three officers, such as newsletter editor, workshop coordinator, director of publicity. Chapters set their own calendar year.

Regional directors are proposed by the nominating committee and elected by the annual ballot. They are expected to promote sacred dance and the Guild within their region, to communicate one or two times per year with their members, and to report news of sacred dance in their region to the Director of Regions and Chapter or the Journal editor. They are expected to file an annual report covering their activity as regional director, as well as the sacred dance involvement in their region. Their term of office runs from October 1 through September 30.

Regional directors with a minimum membership of five regional members receive financial assistance of \$1.00 per member, (to be paid in December or January) provided an annual report is filed.

As of March 1995 we have regional directors covering Alabama and Tennessee, Arizona and New Mexico, Arkansas and Mississippi, Florida, Georgia, Hawaii, Idaho, Iowa, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Montana, Nebraska, New Hampshire, Northern New Jersey, North and South Carolina, North and South Dakota, Western Pennsylvania, Northern Texas, Southern Texas, Utah, Washington State, Eastern Canada, Western Canada, and overseas (International).

—by JoAn Huff

ment of Theater and Dance presented Brian Ziegler's MFA Thesis Concert, "Ascent," on April 13 at The George Washington University, Dorothy Betts Marvin Theater, Washington, D.C. "Ascent" is a work in three sections, each focusing on a different aspect of spirituality: "Journey"; "Icon;" images of faith; "Epiphany," experiences that lift one above the human condition. The seven dancers working with the choreographer developed sound, text, and movement work drawing from each one's own experience, a myriad of faith systems both East and West.

From Joceile Nordwall: On World Communion Sunday the Mt. Vernon Dancers led by Joceile presented Robert Ver Eecke's "Breadmaking Dance." During Advent six dancers (Potomac Chapter of SDG) presented "Holy Darkness". During Lent the Mt. Vernon Dancers and youth choir presented "Tree of Life." The group performed Haugen's "Gather Us In" and shared this with Dranesville UMC. Carol dancing is a highlight of the Advent season each year at Mt. Vernon and at the nearby retirement home.

Sally Moravitz used the Children's Sermon at St. Luke's United Methodist Church to show praise through movement with the children. On Christmas Eve, the choir director and two members of the choir joined her in a "Dance of Lights" processionals.

The Chapter had its 2nd annual Evening of Dancing Christmas Carols and Activities of the Season on November 20 at the Church of the Savior in Washington, D.C. The candlelight potluck in the old Victorian Mansion that houses the Church sets a mood for the festivities of the season. The International Dance Workshop at Foundry United Methodist in D.C. was led by Joyce Day and assisted by Rev. Bruce Stewart. We had a Mexican tray dance, ancient and contemporary Israeli dances, some Hawaiian dances and religious circle dances plus other activities.

Dance in the Spirit (Anne Slesinger, Vicki Young and Michelle Dye) danced two Advent Carols at the First Baptist Church in Bethesda, Md in December. They also performed "O Come, O Come Emmanuel" and "Born This Night" at Gainesville United Methodist Church for the Advent Season.

Constitution Chapter

The Constitution Chapter had a meeting October 15 during the lunch break at a workshop with Elaine Riccardelli, and announced that Karen Clemente had received a Leadership Training Grant from the chapter. The winter open board meeting was held at Ellen Roberts Young's house in Ardmore. They have sent out applications for leadership grants to support attendance at the Festival in Hawaii. Recipients are expected to share the learning experience at a subsequent chapter workshop. Chapter President Vivian Nichol and her two daughters danced at the installation of the Methodist District Superintendent on September 18. Naida Huber and Kate Carpenter reported that the show "Big River," held in Harrisburg was an exciting example of using a gospel choir and movement in a non-religious performance.

Ellen has taken over as editor of Gleanings, the chapter newsletter.

Kay Troxell reports: "Worship in Motion" joined the Lancaster Opera Company in "Amahl and the Night Visitors." The quartet, "Sacred Ways Dance Company," premiered "Naaman's Cure" at West Chester University of Pennsylvania, April 11. Eastern College Sacred Dancers directed by Karen Clemente, gave "Mourning into Dancing"

April 1 and 2 at the College, St. Davids, Pa.

Rev. Ed Coppinger of Our Lady of Fatima Church, Newcastle, DE, director of a children's Sacred Dance Choir, shared a Thanksgiving hymn in dance last fall. Terre Sychterz danced "Were You There?" on Good Friday at the Jesuit Spiritual Center, Wernersville, PA.

The Liturgical Dance Group of St. Peter's Lutheran Church, North Wales, Pa, directed by Marion Latshaw, presented "Christ Sends the Spirit," June 4. This dance is a tradition for their annual Pentecost service. The Children's Liturgical Dance Group did two African pieces at St. Peter's in honor of Martin Luther King's birthday: "Hallelujah, Praise the Lord," and "Freedom," a march from South Africa.

Northern California

Chapter representative Joann Weeks dances in her own church, of which her husband is pastor. Elsewhere in the Central Valley she says there is strong opinion that sacred dance is inappropriate in any circumstance. So she, like Margaret Taylor before her, has felt frustration in building SDG membership in the area. She reports further that Fresno has a great dance community, but wishes to remain unorganized. Besides the 3-4 children she uses in her own church, she is in the process of setting up a dance program for disadvantaged children, similar to Leah and Dana's program in Atlanta. One facility which she inspected as a site for the classes fell through when she mentioned creative dance. The landlord said "Sorry, we do not believe in dance." She feels that future growth of the chapter must occur in the Bay area and on the peninsula.

Kate Coughlin, facilitator, continues Sunday classes at Dance Visions studio in Palo Alto, currently entitled "Dancing Your Heart Open."

Dan Johnson, chapter treasurer: For a Thanksgiving evening his dance group was joined by dancers from other churches. Choreography was taken from Robert Ver Eecke's recent video and set to the Taize chant, "Veni, Sancte Spiritus," which involves the making of bread. The dancers scattered seed during the processional and then dispersed to different places in the worship area depicting such jobs as growing the plants, cutting, pounding, separating, and the mixing and kneading of the dough. All joined as bread and formed a cross at the front of the church. Much of the movement was done in a canon fusing into unison activity.

Dan's group, with the addition of twelve others formed a circle on New Year's, focusing on prayer for the church family. The first week of January is prayer week for the Covenant denomination. The pastor read the names of church families while dancers circled around a bowl containing the family names. Pachelbel's "Canon" was the accompaniment. As the parishioners departed they drew out "prayer names" of a family.

In February the group danced "Here I am, Lord". Work then began on two major choreographies for the Holy Week musical drama, "The Promise." Depicting Christ's life, the play will be presented on Palm Sunday, Maundy Thursday, Good Friday and the Vigil of Easter. The two dances are "Glory" (when angels arrive to tell the Good News) and "He is Jehovah" (a large three circle aisle dance of Jewish choreography following the Sermon on the Mount). Sixteen angels tell the Good News and approximately 30 dancers take part in the circles. Over 100 people participate in the production which is held in Hilmer, between Modest and Merced.

"Christians are blissful people who can rejoice

at heart and sing praises, stamp and dance and leap for joy...Such a gift should only kindle a fire and a light in our heart so that we should never cease dancing and leaping for joy." (Quote from Martin Luther in Northern California Newsletter.)

Omega West Dance Company, directed by Carla De Sola, was in residence at Old Saint Mary's Cathedral, San Francisco early in 1995. Carla continues to give labyrinth/peace workshops on both coasts.

Wing It and Interplay were busy in winter and spring giving workshops and performances in San Jose, Portland, Minneapolis, and Sonoma County.

Southern California

Jeannine Bunyan, former Southern California Chapter President, Task Force Coordinator and current Chapter Representative, was honored at the chapter's spring concert. Slides were utilized to trace her 60 years of involvement in dance and she was presented with the "Outstanding Achievement Award." She writes that sacred dance is God's ministry. Dancers are vehicles for Him and His purpose. Whenever we become discouraged with the pace of accomplishment, let us keep this fact of ministry foremost in our awareness, remembering that God may have a plan different from our own. Our dance is a holy gift which can bless others. We may choose to inspire others through performances, workshops, worship, in the community, or by working with those who have special needs. We need to remember that we help people add to the full dimension of mind+body +spirit in their relationship with God.

COLLEGIAL FELLOWSHIP NEWS

From the National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance:

The 38th ICHPER-SD World Congress will provide a unique opportunity for dance educators, scholars, performers, and researchers worldwide to share their expertise, stimulate creativity, and deepen a mutual understanding of dance. With the theme, "Dance: A Global Perspective," emphasis will be on sharing indigenous American dance with visitors from abroad, who in turn will share their traditional dance forms with Congress delegates. Because dance is a primary human activity and a key element in understanding cultural variation, this Congress will focus on traditional dances as well as performance and education through theoretical and practical frameworks. The Congress will be held July 9-16, 1995 at the University of Florida, Gainesville.

For the sacred dancer this is an opportunity. Among the thirteen sessions listed is "Dance and Religion." Sacred dancers are encouraged to submit proposals for presentations and workshops. Sessions will be 30, 60 or 75 minutes in length. Potential performers should include a videotape. Send all materials to: Karen L. Smith, ICHPER-SD Dance Co-Director, Washington College, 300 Washington Avenue, Chestertown, MD 21620-1197 or phone: 410-778-7237.(Ed. Note: The deadline of February 1, 1995 will probably be extended, according to Mary Jane Wolbers.)

The American Dance Guild announces 1995 Fannie Weiss Dance Scholarship to The Martha Graham School Summer Intensive Workshop from July 10-August 18, 1995. Deadline for applications: May 1, 1995. Contact: American Dance Guild, 31 West 21st Street, New York, NY 10010.

SACRED DANCE ACTIVITIES

Arizona

Denise Dovell reports of Thursday in the Dark Dance Theatre: March 25 the group was part of the San Tan Festival at Chandler/Gilbert Community College in Chandler. The Theatre was part of The Passion Services at Holy Spirit Catholic Church in Tempe on April 8th and 9th. They were "The Visual Voice of God VII" on April 29th in Pasadena, California.

Australia

From the Christian Dance Fellowship of Ghana: Seth Newman writes "CDF Ghana is gradually making a breakthrough in introducing the Christian Community here as to how we can make use of our dances."

From ICD India: Samson Marwatkar "In the month of February, I went to New Delhi to attend Rina Singha's performance at a Kathak Dance Festival. It was exciting to see a Christian Kathak dancer depicting the story of Jesus in front of non-Christians."

Canada

Celeste Schroeder led a workshop "When Words Are Not Enough" as part of a Spirituality Emphasis Weekend at First Baptist Church in Edmonton, Alberta the first weekend of March, and led an evening event on "Praying with the Body" as part of the Anglican Lenten series in Burnaby, B.C.

California

From Perspective: "Tool Time at Church? - Take one flannel shirt, a makeshift fence, a few carpenter tools, two sawhorses, three actors, and what have you got? The makings of a series of terrific skits to tie in with your church's building/stewardship program...Worship is a drama. When the infinite Creator meets the finite creature, when the omnipotent God meets with His frail people, it is dramatic!..."

Connecticut

Karen Josephson, now studying for a theology degree at Pacific School of Religion, was artistic director of the third annual Festival of Religion and the Arts, last fall at Mercy Center in Madison. She and Judith Reichsman Preble were on the faculty. Janet Howe, who formerly danced with Credo in Massachusetts, is now dancing on her own in Rhode Island.

Georgia

Moving in the Spirit: The adult company has developed *More Literacy in Motion*, an innovative, educational 30-minute program based on new and classical literature important to urban youth. It is performed in the Atlanta Public Schools.

More than 200 children at eight sites learn the values of respect, commitment, discipline, and responsibility through creative dance of the Stepping Stones. Their May program brings parents, friends, and community residents to an end of the year performance. Stepping Stones now has its own director, Genene Pittman.

Heitzo and Linda McDonald organized the SDG's 1995 Regional Roundtable Discussion and Workshop for January 30, 1995 at the Interdenominational Theological Center in Atlanta. Leah Mann, Dana Marschalk and Barbara Sullivan performed and led the activity.

Idaho

Our new Regional Director, Vicki Blake from Bonners Ferry, reports that she is doing lots of dancing and some workshops. In July she will have a seminar for a National Convention of Methodist Artists. She likes the addition of dance

ideas in the *Journal* and sees it as an "enticement for membership by movement leaders who have little background and struggle for choreographic ideas." She suggests an "SDG Recipe Book" with members sending in their most useful "tried and true" pieces. She suggest sections such as folk dance pieces, new rituals in movement, choreography for sections of traditional liturgy, common prayers, etc. She says it might even make money for the Guild. Vicki has contacted Margaret Taylor Doane, now living in Spokane, and loves the networking SDG opens up!

Iowa

Regional director Mary Ellen Lewis organized Christmas Carol Dancing on December 1st in West Des Moines. Thirteen dancers met at the Methodist church to learn the steps and then danced at Valley Junction, an old main street full of specialty shops. Her flyer asked dancers to review words of the listed verses of the carols before the rehearsal. Mary Ellen also reported that she and another female dancer have been asked to be part of a video on Pentecost which will be produced by the Iowa Religious Media Service. The video will be distributed nationally.

Kansas

From *The Wichita Eagle*, October 22, 1994: Friends University's Sacred Dance Concerts will be back by popular demand after the troupe took last autumn off to concentrate on another work...the centerpiece of the program will be a revival of Prokofiev's "Prodigal Son" which Stan Rogers has changed somewhat since its premiere in 1992. This group is located in Wichita, Kansas.

Massachusetts

From Alton Wasson, Haydenville: Contemplative Dance Year-Long Program. September-May gives an opportunity to enhance in-depth movement practice and to learn ways of being present to others and of supporting them in their movement. This is led by Mary Ramsay and Alton Wasson with guests Daphne Lowell and Edith Sullwold.

Michigan

Regional Director Diane Gulian is working with three dance choirs at the Clawson United Methodist Church in Troy. Her five year olds danced "One in the Spirit," "Angels We Have Heard on High," and "Away in the Manger." The intermediate group did "Lord of the Dance" and an antiphonal version of "The Lord's Prayer." The teen-agers presented "Send Us Your Spirit" and "The Bread Dance" adapted from choreography she learned with Rev. Robert VerEcke at Festival '94. All three choirs dance once a month during worship, a choreographic challenge, but a joy to be spending time with dancers having such delightful dancing hearts.

Report from Forrest Winston Coggan, Honorary Member SDG: Forrest will be attending the World Dance Alliance in Mexico City March 8-12 representing the Sacred Dance Guild. He has had enthusiastic conversations with the WDA leaders about having sacred dance represented and felt it important to be part of the group who already recognize the healing and worship aspects central to most dance cultures world-wide. He views this as part of a general resurgence of interest in the non-material aspects of Life and individual Soul Growth.

Minnesota

The Minnesota Region held its Mid Winter Potluck January 14 in Roseville. After a grace written

by Regional Director Virginia Huffine, Elizabeth Rick led Phil Porter's Gathering Chant and her own circle movement (a tradition). A young dancer, new to the group, offered an African dance. The business meeting followed and plans were made for a spring meeting, April 29. The region is in the process of drawing up a contract for instructors which will cover both the region and the instructor in case of cancellation of the workshop. Virginia and the group, Seraphim, danced an Angel Program December 4 in Rochester.

From Ingrid Bloom: Summer Retreat "The Sacred Journey", Hawaii on the Island of Kauai on August 17th through the 22nd will explore how Spirit and God has touched you in your own stories. See Kauai after the sacred dance festival in Hawaii. The retreat includes eight workshops with Ingrid Bloom. Explore what is sacred in your own personal history and religious traditions. The space is limited to ten people. To make reservations write to Relationship Workshop Center, 920 Plymouth Building, 12 S. Sixth St., Minneapolis 55402.

Virginia Huffine sends word that the region has engaged an instructor for their spring workshop April 29 at Hosanna Lutheran Church in Burnsville. Besides learning, dancing, sharing and praying, they will hold a benefit sale during registration for which they have asked for donations of dance clothing, books, tapes, props, etc. as well as gifts crafted by members. Marci Kranz and lone Furreness are in charge. To make their communication job easier they are asking for someone with access to IBM/Windows program to volunteer to print out labels for mailings. Other regions might also seek similar assistance.

New Zealand

From On the Move, Vol 6 No.3: The recent "March for Jesus" gave the opportunity for a group of fifteen dancers and eight clowns to once again praise and worship the Lord out on the streets of Christchurch in dance and movement. What a great time of unity in spirit that was. The "March" here in Christchurch, led out by Graham Kendrick, had an estimated 10,000 people. It was a real taste of the heavenly joy we will all experience some day with the Lord.

Ohio

A Sacred Dance Workshop was held on March 25 with the theme "Dancing for God: Celebrating Our Creativity." Judith Reichsman Preble not only led the workshop but also danced at the Christ Presbyterian Church's Sunday worship service on the 26th. The workshop was part of the Christ Presbyterian Church's 1995 Sacred Arts Festival in Canton.

South Dakota

New Regional Director Jeri Lynn Omen of Brookings reports that they are dancing the spirit in the Dakotas. She choreographed a group piece and a solo to "Holy Darkness," by Dan Schutte, a song she danced to at Bob VerEcke's workshop at Regis College Festival '94. She has danced solos in Brookings and Aberdeen. Students from her dance studio were part of worship services in three area churches during Advent.

Tennessee

Donna Hardy: On Sunday January 29 history was made at Rogers Memorial Baptist Church in Knoxville. The first sacred dance class was part of the worship service in the church sanctuary. Many of the members had never seen sacred dance. They gave the sacred dancers an ovation after

watching choreographed movements inspired by Ecclesiastes—*A Time for Everything*.

Timing is everything, too! Ten years ago I visited my first sacred dance conference at Pacific School of Religion. Doug Adams and many other leaders encouraged me to continue my journey. Ten years! The time is now right. My minister and the African American Culture Committee support sacred dance. I felt their appreciation when they honored me with a plaque for my contribution in sacred dance.

Virginia

Phoenix Performing Arts Ministries, Virginia Beach reports that the 1995 National Conference was held at Baton Rouge on January 26-29 and the next will be held at Keuka College, New York on August 3-6. The theme is "Messengers of Hope." The staff includes Rosalie Branigan, Juanita Fenley, Margaret McDonald, David Mitchell, Lee Mullally and others.

Washington

Margaret Taylor Doane: Led Ecumenical Workshop February 18 on Liturgical Dances for Lent, Holy Week and Easter at Westminster Congregational Church, Spokane. On March 10 led a workshop "Look Up and Live" at the regional Women's Leadership Conference focused on "Balancing Our Lives" at Spokane Falls Community College, Spokane. Led a participation program on Liturgical Dances for Lent and Holy Week on March 22 at First Congregational Church in Metaline Falls.

Spreading the Word, publicity handbook — covers brochures, budget, press releases, etc. Samples and illustrations. \$6.00. Order/payable to: Danielle Henjum Smith, 1226 E. First Street, Duluth MN 55805.

Advertise in the Journal

Ad per ONE (1) issue

One-half page	\$100.00
One-quarter page	60.00
One-eighth or business card	40.00

Ad per THREE (3) issues

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Classified Ads and Personals

1-10 words	\$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

MEMOS FROM THE MINUTES

Meeting of the Executive Board of the Sacred Dance Guild, Home of Ann Blessin, Denver, Colorado, Saturday, February 11, 1995

Members present: Ann Blessin, President; Carolyn Lutito, Treasurer; Celeste Rossmiller, Recording Secretary; Barbara Tener, Director-at-Large; Regina Bowman, Assistant Director of Publicity; and Satone Mallory, Member-at-Large.

Minutes: The minutes of the October 8, 1994 Board Meeting were read. Corrections were noted. Minutes were approved as corrected. M/Satone Mallory; S/Carolyn Lutito. Passed.

REPORTS FROM OFFICERS

A. President. Ann announced that the Annual Board Meeting will be on August 10th, 9:00 - 5:00 at Festival '95 in Hawaii. The Annual Meeting for all SDG members will be on Saturday, August 12th, followed by a luau.

B. Vice-President. Joann Flanigan mailed an all member survey form to the membership in January: the responses to be returned to the Nominating Committee Chairperson. A report will be made at the Annual Meeting.

Assistance was given to the President in selecting a completely new Nominating Committee. Generally, these are rotating positions, but due to resignations and other circumstances, the committee had to be reconstructed, with Barrie Gibby as the new Chairperson.

Joann will represent the Guild in July at the ICHPER-SD World Congress in Gainesville, FL. and teach a workshop in Religion and Dance.

C. Membership. Carla Kramer reported that as of Feb. 3, 1995, there were 546 members in good standing. This figure is about 50 under average for this time of the year. Approximately 431 renewal notices will be mailed in March. Membership renewals and checks need to be mailed directly to Carla, and not to other board members.

D. Corresponding Secretary. Annie Zahradnik reports that all correspondence is up to date. New member packets are mailed through the post office at book rate.

E. Director of Regions and Chapters. JoAn Huff sent figures for rebate and reimbursement payments to the Treasurer, and respectfully requests confirmation of these payments.

The Director of Regions & Chapters works closely with the Nominating Committee who choose the candidates for Regional Directors. A list of Annual Reports received from RD's from 1987-1994 was submitted to the Nominating Committee. Chapter Representatives are chosen by the individual chapters at their annual meetings.

F. Treasurer. Carolyn Lutito reported that as of Feb. 9, 1995, Total Assets are \$20,335.41, with checking/savings totals at \$4,840.05, and total investments at \$15,495.36. Total Income 10/1/94 through 1/28/95 was \$31,159.86. This figure includes finances from Festival '94, a Funds transfer, and interest income. Total Expenses for the same period were \$22,819.81, leaving a balance of \$8,340.05. This offers a Grand Total of \$24,038.53.

Carolyn announced the receipt of \$835 as donations for scholarships for Festival '95. That amount, along with \$987.54 in interest income is therefore available for scholarships.

G. Journal. Toni' Intravaia submitted a report detailing the scope of her job as Journal editor, which involves reporting, writing, editing, (with the use of her computer), and, mailing hundreds of copies annually. The Journal costs \$1500 to

\$1900 three times a year. Toni' is seeking assistance in reporting Festival '95.

H. Publicity. Regina Bowman, Assistant Director of Publicity, reported in the absence of Paula Nettleton that Festival '95 information was mailed to Dancer magazine mailing list.

I. Director-at-Large. Barbara Tener announced the availability of scholarship funds which are a result of the matching of the \$2000 grant.

COMMITTEE REPORTS

A. Nominating. Chairperson Barrie Gibby and Chuck Yopst are working together to fill the slate of officers: ballot to be included in this Journal.

B. By-Laws. (Mary Jane Wolbers) Recommended to accept expanded job description for Director-at-Large: to be presented to membership at annual meeting. M/Satone. S/Regina. Passed.

C. Festival '95. As of February 11th, Lisa Tuttle, Chairperson reports 12 registrations. Major presenters are Carla DeSola, Creation Spirituality; Laurie OhTani, Butoh (Japanese meditation movement); Leah Mann, Youth; Jean Erdman, Dance and Theology; Onye, African Dance; Contra Band, poetry of Mirabai; Debbie Rotowski, Afternoon Workshops; Starfire, Sufi & Peace Dances. Hula, Chinese and Japanese dance will also be offered.

D. Scholarships. (Denise Dovell) The Scholarship distribution date has been extended to May 1st.

E. Memorial Endowment. (See Director-at-Large report, #H).

F. Think Tank Vision 2000. Virginia Huffine and Chuck Yopst are forming this committee for a future vision for the SDG. Jeannine Bunyan, chairperson for Task Force, has been contacted regarding the 1990 Task Force survey as useful groundwork for this committee.

NEW BUSINESS

A. Prize Drawing for Festival '95. The ad hoc committee presented a proposal to the Board for a prize drawing of \$300 for Festival registrants. Motion to accept proposal for prize drawing/ Satone. S/Celeste. Passed.

All registrations received by 1 July '95 will be eligible. Drawing will take place on 3 July '95 in Hawaii. Winner chosen at random. Winner will receive bank draft for \$300 and will be issued a 1099-Misc. Motion to accept elements of proposal/Satone. S/Ann. Passed.

B. Allocation of Funds. A grant for \$250 is being awarded to Forrest Coggan to support his representation of the SDG at the Mexico World Dance Association event in mid-March.

C. Membership Terms and Pro-Rating. The membership year beginning May 1st will be retained; however, dues may be pro-rated at a half-year rate (Nov. 1 - May 1).

D. Chapter Expansion. Ann informed the Board that SDG members in Idaho had requested an inclusion in the Rocky Mountain Chapter. The RMC has voted to admit Idaho. Wyoming has made the same request. Minutes hereby show recognition of this request, and acceptance of annexation, contingent on vote of RMC membership.

Next meeting of the Executive Board will be Saturday, May 13, 10:30 AM, at Ann Blessin's home.

It was moved to adjourn at 2:00 PM. M/Satone, S/Regina, Passed.

Respectfully submitted,
Celeste J. Rossmiller, Recording Secretary.

Calendar

- May 13, 1995** - "Incarnational Spirituality" with Celeste Schroeder at the Cenacle Retreat House. Contact: Cenacle Sisters, 3689 Selkirk, Vancouver, B.C. V6H 2Y9 or phone 604-738-3121.
- May 27, 1995** - "March for Jesus" with Thursday in the Dark Dance Theatre, Phoenix Area. Contact: Denise Dovell, Tempe, Ar, phone 820-3218.
- May 27 & 28, 1995** - "Hymns in Action", Baccalaureate Service, Oberlin College, Oberlin Ohio. Contact: Rev. Nancy Roth, Oberlin College.
- June 1-3, 1995** - Omega Dance Company presents Carla DeSola in "Dance: A Window on the Soul", "Dance as Transforming Grace" and "Cathedral of the Heart...a Journey Through the Labyrinth", at The Cathedral of St. John the Divine, New York. Contact: Omega Dance Company, 1047 Amsterdam Ave, NY 10025.
- June 9-12, 1995** - "Written on the Body", Joint conference of the American Dance Guild and Ohiodance at Denison University, Granville, Ohio. Contact: Gill Wright Miller, Chair, Department of Dance, Denison University, Granville, Ohio 43023.
- June 26-30, 1995** - Christian Dance Fellowship-USA Conference in Bradenton, Florida. Contact: International Christian Dance Fellowship, 11 Amaroo Crescent, Mosman, NSW 2088, Australia.
- July 1-8, 1995** - "The Dancing Soul in the Ocean of Unity" Villa Maria Ecumenical Center, Frontenac, MN. Contact: Ken McCullough, 6201 Devon Court, Madison, WI 3711.
- July 3-7, 1995** - "The Wisdom of the Body", Pacific School of Religion, with Cynthia Winton-Henry and Phil Porter. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, Ca 94709.
- July 9-14, 1995** - Contemplative Dance Workshop in Movement as a creative, spiritual and psychological practice. Leaders: Daphne Lowell, Mary Ramsay and Alton Wasson, Hampshire College. Contact: Alton Wasson, Hampshire College, phone 413-268-3294.
- July 15-19, 1995** - "Dance: A Global Perspective", ICHPER-SD World Congress, University of Florida, Gainesville, Florida. Contact: Karen L. Smith, ICHPER-SD Dance Co-Director, Washington College, 300 Washington Avenue, Chestertown, MD 21620-1197, or phone: 410-778-7237.
- July 10-14, 1995** - "Faith Alive in Dance, Story and Song", Pacific School of Religion, with Carla DeSola, Cynthia Winton-Henry, Doug Adams, and many others. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.
- July 10-15, 1995** - National Convocation, The Fellowship of United Methodists in Worship, Music and Other Arts; Dance led by Margaret Taylor Doane and Stella Matsuda, Tacoma, Washington. Contact: Miki Craighead, 1919 Pioneer Ave. W., Puyallup, WA 98371.
- July 12-17, 1995** - "Fan into Flame" Inaugural National Conference and AGM for CDF Canada, at Calgary. Contact: Karen Sudds, 88 Sunmount Crescent S.E., Calgary, Alberta T2X 1X2 or phone 403-254-1378 of fax 403-256-9375.
- July 14-22, 1995** - 9th International Conference of Western Sacred Dance. Dance Association C & G Golovine, Avignon, France. Contact: Christian Dance Fellowship, 11 Amaroo Crescent, Mosman, NSW 2088, Australia.
- July 16-23, 1995** - "Living in the Divine Presence", Lama Foundation, San Cristobal, New Mexico. Contact: Registrar, Sam's Camp, Lama Foundation, P.O. Box 240, San Cristobal, New Mexico 87564.
- July 17-21, 1995** - "The Spirit Moves" with Carla DeSola at Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.
- July 17-21, 1995** - "Bringing Biblical Humor to Life" workshop including all the arts with Doug Adams, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.
- July 21-28, 1995** - "Dance to Glory!", Buck Creek Camp near Enumclaw, WA & Mt. Rainier. Contact: Wahaba Heartsun, PO Box 5716, Eugene, OR 97405.
- July 23-28, 1995** - Contemplative Dance Workshop for Experienced Movers, led by Daphne Lowell, Mary Ramsay and Alton Wasson, Hampshire College. Contact: Alton Wasson 413-268-3294.
- July 24-28, 1995** - "Wisdom of the Body" with Cynthia Winton-Henry and Phil Porter at Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.
- August 3-6, 1995** - Phoenix National Conference on Ministry in the Performing Arts, Keuka College, N.Y. featuring dance, mime, puppets, clowning and storytelling. Contact: Phoenix Performing Arts Ministry, Drawer 5665, Virginia Beach, Va 23455
- August 5-12, 1995** - Int. Christian Artists Seminary - Christian Artists Europe, Holland. Contact Christian Dance Fellowship, 11 Amaroo Crescent, Mosman, NSW 2088, Australia.
- August 6-12, 1995** - 'Dancing Our Journey" with Celeste Schroeder at Naramata Centre. Contact: Naramata Centre, Box 68, Naramata, B.C. V0H 1N0, Canada or phone 604-496-5741.
- August 9-16, 1995** - Sacred Dance Guild Festival '95, Hawaii, "Ka Mohala Pohuehue". Contact: Lisa Tuttle, 1629 Wilder Ave. #604, Honolulu, Hawaii 96822.
- August 13-19, 1995** - 1995 East Coast Dance Camp and Children's Camp, Noyes Family Camp, Portland, Ct. Contact: John Napier, 14 Wipporwill Ln, Ashland, MA 01721.
- August 17-22, 1995** - "The Sacred Journey", Summer Retreat, Hawaii on the Island of Kauai. Contact: Ingrid Bloom, Relationship Workshop Center, 920 Plymouth Building, 12 S. Sixth St., Minneapolis, MN 55402.
- September 2-9, 1995** - "Look Up and Live" with Margaret Taylor Doane leading, Lutheran Holden Village Conference Center, Chelan, Wa. Contact: Margaret Taylor Doane.
- November 2-5, 1995** - "Dance, Myth, and Ritual in the Americas", International Conference Celebrating the 30th Anniversary of CORD, hosted by New World School of the Arts and Intercultural Dance and Music Institute of Florida International University, Miami, Florida. Contact: Kista Tucker, Department of Dance, State University of New York, Brockport, NY 14420 or phone: 716-395-2590.

Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, Ca 94709.

July 31 - August 4, 1995 - "International Visual Arts Conference" with major artists, museum leaders, and scholars presenting panels, exhibitions and other presentations on visual arts and their use in worship. Pacific School of Religion, including Carla DeSola and Omega West in performance. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

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EXECUTIVE BOARD MEETINGS

Spring Board Meeting: Saturday, May 13, 1995, 10:30 a.m., Ann Blessin's home, Denver, Colorado.

Executive Board Meeting in Hawaii, Thursday, August 10, 1995, 9 a.m. - 4 p.m.

Annual Meeting and Dinner, Saturday August 12, 1995, Hawaii.

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